

MS  
1093  
RB12/53/032









MS1093

RB12/53/032

88064-1001







Lucas  
The Regicide  
(Oliphant)



# The Regicide.

In Manuscript of  
The Author & Composer

~~Duet~~

(Mandane and Arbaces.)

"One parting look!"

Duet - Mandane & Arbaces.



*Recit° Mandane*

Voice *Allegro* *Ar-baces, go not thus! I cannot*

Piano *For* *Andante*

*bear to witness thy de-parture! Yet to stay were only to prolong our misery!*

*a tempo* *Arbaces.* *will - I must be-gone. (going) My love, a-dieu! Farewell, Man-*

*dane!* *(Mandane turns back)* *Mandane* *One parting look! Ar-*

*Allegretto* *Arbaces, 'tis the last! Doubt not my love --- my constancy to thee:*

*Yet say, should me-mo-ry re-call --- the past, wilt thou waste a sigh - a tear on*

*cresc* *fo*



1290  
14

42

me, wilt thou e'er waste a sigh - a sigh a tear on me?

*cres*

Arbaces

Mandane dear! be - lieve, tho' now we part, This bosom beats for

thee, and thee a - lone; Ab - sence may grieve, but cannot change my

*cres* *dim*

heart, so thou wilt think of me, so thou wilt

think of me, of me when I am gone; when I am gone;

Mandane

Tho' sor - row in my anxious

when I am gone!

*cres*

breast doth swell, 'Tis joy to think Ar - ba - ces loves so well;

Sor - row in my an - xious breast doth swell, 'Tis joy to



To think Ar-ba-ces loves 'tis joy to think Ar-  
think man-dane loves, 'tis joy to think 'tis joy to  
ba - - - ces loves - - so well.  
think Mandane loves so well.  
Ah! none but par - - - ting lo - - - vers  
Ah! none but par - - - ting lo - - - vers  
know The bit-ter sweets from love that flow,  
know The bit-ter sweets from love that flow,  
Ah! none but par - - - ting lo - - - vers know the bit-ter  
Ah! none but par - - - ting lo - - - vers know the  
sweets from love that flow: Ah! none but parting lo - vers know  
bit-ter sweets - - - from love that flow; ah!



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include:

The bit-ter bit-ter sweets, the bit-ter  
none but parting lovers know The bit-ter sweets the bit-ter  
ter sweets from love that flow the bit-ter sweets from love from  
bit-ter sweets from love that flow the bit-ter sweets from love from  
Ad lib.  
love from love that flow.  
love from love that flow.  
for

The score is written in a historical style, likely 18th or 19th century, with various musical notations including clefs, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.



Duet  
(Arbaces and Artabanes)  
"Midst doubts and fears"

Duet - Arbaces and Artabanes



Allegro

Recitativo

Piano Fort.

Arbaces

I'm in a moment lost!

moderato

for

Duetto

Allegro agitato

Oh! fa-tal day!

wretched ar-ba-ces!

for

midst doubts and fears that

rack my tor-tur'd soul,

Like to a guilt-y thing

trem- - - - - bling start,

While thro' my freezing

veins doth slow - - - - - ly roll the cold blood

Artabanes

curd - - - - - ling back un - to my heart!

Not



42

gone! why dost thou linger, foolish boy? not

gone! why dost thou linger, foolish boy? thy pre-sence

here will all my hopes des-troy. a mo-ment

lon-ger a mo-ment lon-ger and we both are

34 Arbaces

lost, we both are lost! Oh! Gods!

Artabanes

what pain does fi-lial du-ty cost! Leave me!

Arbaces

say! Oh! Gods! what pain does

fi-lial du-ty

3 Colli



cost! oh Gods! oh!

*Arbaces*  
Leave me, I say! Leave me, I say!

*cresc* *dim* *cresc* *dim*

Gods! oh Gods! what pain does fi-lial du-ty

cost! mo-ment lon-ger, and we both are

*Arbaces*  
lost! a-las! a-las! will

nought a-vail? must I a-fa-ther's in-fa-my be-wail?

Thou too, Man-da-na, how wilt thou de-plore his fate who now must

think of thee no more, who now - - - who now must think of thee no

*cresc* *dim*



more! a - las! a - las! Royal will

nought a - vail; Must I a fa - - - - - there's

*Antabanes* Leave me, say -

in - fa - - my be - wail; Thou too, Man -

thy presence here will all my hopes des - troy a moment

dane, how wilt thou de - plore His fate who

lon - ger, and we both are lost;

now must think of thee no more, who now must think of

Leave me I say!

thee no more! *Recite ad lib* go!

Leave me, leave me!

for



12

ar. baces fears not death, To shield a parent from suspicion's

Royal Academy of Music

3

breath!

4

Chorus of Guards  
"Horror! Confusion!"

Allegro  
con fuoco

6/8

cres

for cres

Tenore

Bassi

Con-fu-sion!

hor-ror!

Confusion!

to the gates with

hor-ror! Con-fu-sion!

Speed -

to the gates with speed!

to the gates with speed, to the gates with speed!

2



For  
what murd'rous hand hath done this bloody deed?

Guard ev' - - - ry

Guard ev' - - - ry pass with watch-ful eye;

Guard ev' - - - ry pass with watchful eye.

Guard ev' - - - ry pass with watch-ful eye;

Guard ev' - - - ry pass,

Guard ev' - - - ry pass with watchful eye; who - e'er he

pass,

guard ev' - - - ry pass,

be let none pass by, guard ev' - ry pass with

who - e'er he be, let none pass by,

watch - - - ful eye

who - e'er he be, let



none pass by: who - e'er he be, let

Handwritten musical notation for the first system. The vocal line is in treble clef with a key signature of one flat and a common time signature. The lyrics "none pass by:" are written below the first measure, and "who - e'er he be, let" are written below the subsequent measures. The piano accompaniment is in bass clef, featuring a complex, flowing melody with many beamed sixteenth and thirty-second notes.

none pass by. who - e'er he be let none pass

Handwritten musical notation for the second system. The vocal line continues with the lyrics "none pass by. who - e'er he be let none pass". The piano accompaniment continues with similar complex rhythmic patterns.

by, let none pass by.

Handwritten musical notation for the third system. The vocal line concludes with the lyrics "by, let none pass by.". The piano accompaniment ends with a final flourish. The page number "44" is written in the top right corner.

Ten empty musical staves, each consisting of a five-line staff with a red line, arranged vertically at the bottom of the page.







Grand scena

(Artaxerxes, Artabanes & Chorus of Guards)

"Methinks I see upon the Hygian shore"



Recitat. *Allegro* *for* *Artaxerxes*

stay - whither

wouldst thou in such eager haste?

May not such deadly vengeance be more impious?

less than the deed it - self?

Da-ri-us still - still is my fathers

*Artabanes*

Son!

I were now a crime to think of pity,

he who kills a father

hate

*Larghetto*

forfeited the sacred name of son.

*marcato*

Me - thinks I see up - on the Hy - gian

shore

thy fa - ther's

drea - ry and un -



bu - - - ried ghost! Haggard! and

*pia* for *pia*

pale! and dabbled all with gore, Un-

blast it wanders, un- blast it

wand - - - ders on that dis - - - mal

coast!

*Tenor 1 & 2:*

*Bass:* *pia* Oh! hor - - - rid thought! Oh! hor - - - rid thought! we will a-

*pianissimo* *cres* *for*

*Artax:* my blood runs cold! *Artabanes* unless it wanders

venge his death! *for* we will a-venge his

*dim* *sf* *pp* *cres* *for*

Volte



*(Handwritten musical score for "The Persian Boy")*

*Artaxerxes:* My blood runs cold! death  
*Artabanes:* Unless it wanders we will avenge his death;  
*Artaxerxes:* my blood runs cold! scarce can draw my breath, scarce  
*Artabanes:* Me thinks I see up- on the Sty-gian shore,  
thy fa- - - - ther's drea- ry and un-  
Oh! horrid thought!  
*Artaxerxes & Chorus:* Oh! hor- - - rid thought!  
*Artabanes:* My blood runs cold hag- gard! and  
*Artaxerxes:* My blood runs cold!

*accompaniment as before from this \* to @*

*Patti*



Handwritten musical score on aged paper, featuring vocal parts (Soprano, Tenor, Bass) and piano accompaniment. The lyrics are in English and include phrases like "bale, and dabbled all with gore," "scarcely can draw my breath," "Oh! horrid thought!", "we will avenge his death," "wan-ders on that dismal", "my blood runs cold!", "we will avenge his", "Behold the", "fury of those flashing eyes, behold the fury of those flashing". The score includes various musical notations such as notes, rests, and dynamic markings like *Allegro vivace*. A circular library stamp is visible in the upper right quadrant.

*Royal Academy of Music Library*

2

3

4

5



2

eyes! that voice which oft hath sooth'd thy soul to rest, now shrieks "re-

3

venge!" Re-venge thy father cries, and points to the wound that mars his bleeding

4

breast; Re-venge re-venge thy fa-ther cries and

Chorus

Re-venge re-venge!

5

points to the wound that mars his bleed-ing breast.

Chorus

Tenore Re-venge! great xer-xes' shade can ne-ver ne-ver

Basso Re-venge! great xer-xes' shade can ne-ver ne-ver

taste re- pose, while in the traitor's veins one drop of life blood flows.

taste re- pose, while



Re-venge! Re-venge! great  
in the trai-tors' veins one drop of life blood flows! Re-venge! great

Der... ces shade can ne... ver ne- ver taste re- pose- Re-

Der... ces shade can ne... ver ne- ver taste re- pose,

venge, Re- venge! great der... ces! shade, great der... ces! shade can

Re- venge! great der... ces! shade can never taste re- pose, while

never taste re- pose while in the trai-tors' veins one drop of life-blood flows! My

in the trai-tors' veins one drop of life-blood flows!

Antaxares

of pia

blood my blood runs cold scarce can draw my

creed for dim

Chorus

breath; Oh! hor- rid thought we will a-

Oh! hor- rid hor- rid thought we will a-

for creed for dim



Antaeus

venge his death! my blood runs cold! oh! hor-rid thought my

venge his death! oh! hor-rid thought

for

blood runs cold! I scarce can draw my breath

oh! hor-rid thought! dim we will avenge

oh! hor-rid thought! we will avenge

scarce can draw can draw my breath

Antaeus

Be-hold the

his death, we will avenge his death!

his death, we will avenge his death!

Repeat as before





4

Chorus

5

Chorus

Re-venge! Re-venge! great ex-ces' shade can

Artaxerxes

never taste re- pose! my blood - runs cold - - -

Artabanes

Be- hold the fu - - - ry of those flashing eyes, While in the

Chorus

Chorus

Artaxerxes

trais- tori veins one drop of life blood flows. My blood runs cold. Re-venge! thy father cries;

Chorus

Chorus

Artabanes

Re-venge! thy father cries. I scarce can draw my breath. Re-venge! thy father cries. My

Artabanes

Re-venge! thy father cries. Re-venge! thy father cries. Re-venge! thy father cries. Re-venge! thy father cries.



Chor. Antag. Chor. Antab. Chor. Antab.

blood, Re-venge! runs cold. Re-venge! that voice which oft hath sooth'd hath

venge! Re-venge! Revenge! Re-venge! that voice which oft hath sooth'd hath



sooth'd thy soul to rest, that voice - - - now shrieks re-venge! re-

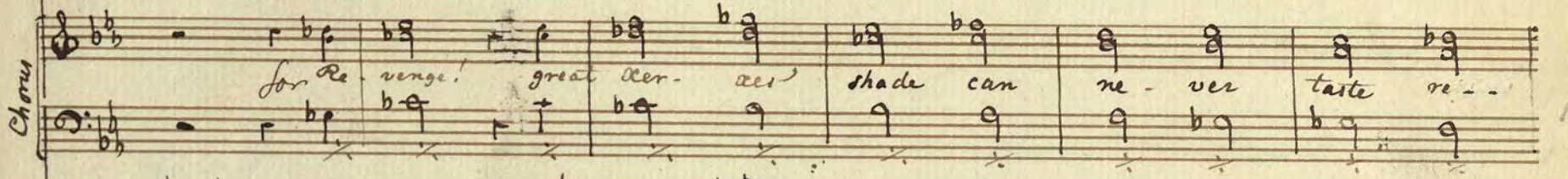


venge! thy fa-ther cries!

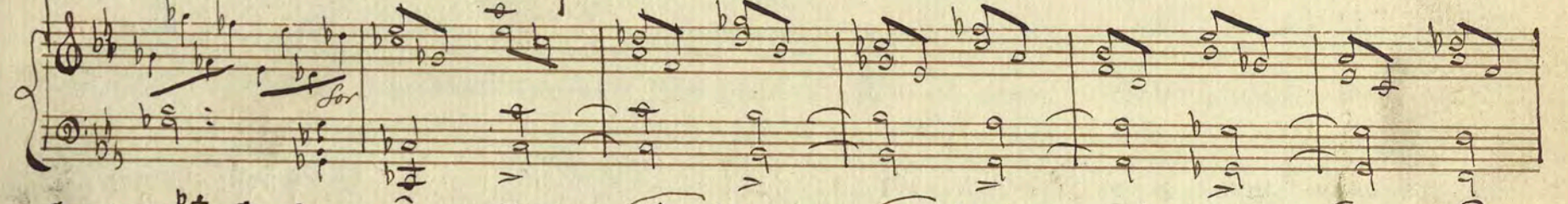


Chorus

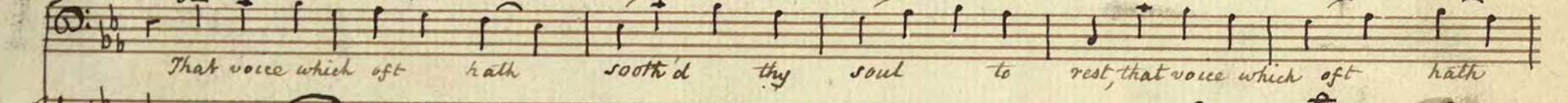
for Re-venge! great aer-ies shade can ne-ver taste re-



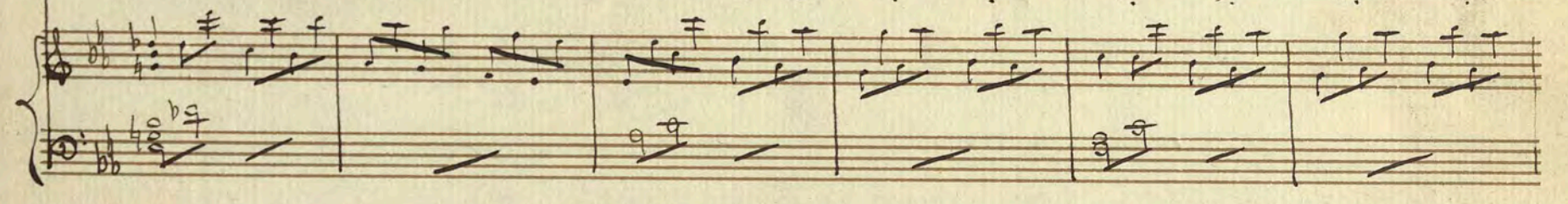
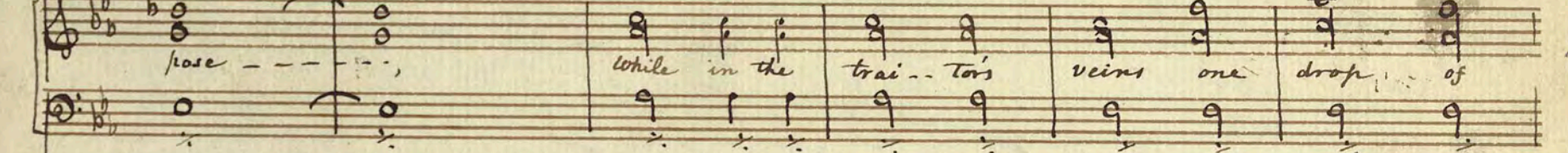
for



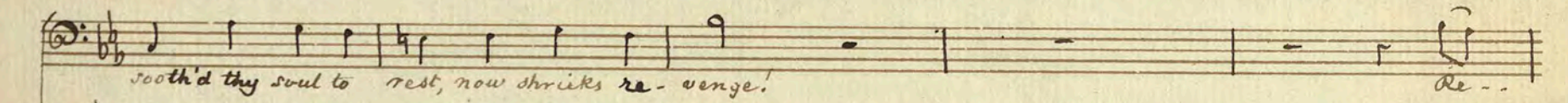
That voice which oft hath sooth'd thy soul to rest, that voice which oft hath



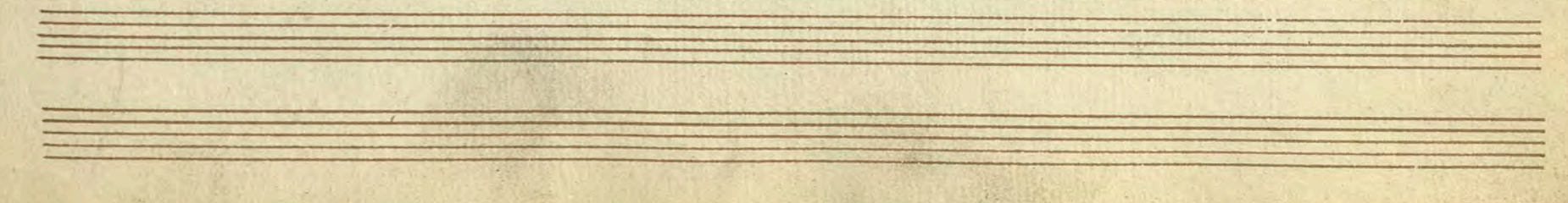
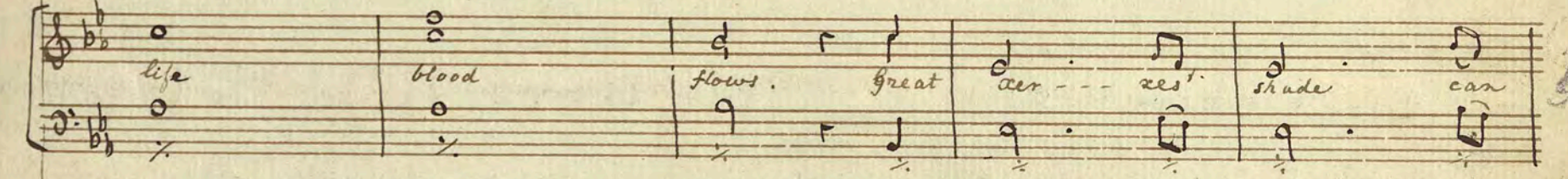
rose - - - while in the trai-tor's veins one drop of



sooth'd thy soul to rest, now shrieks re-venge! re-



life blood flows. Great aer-ies shade can





venge! thy father cries, and points to the wound that mars his bleeding  
ne-ver taste re- pose, while in the trai- - - - tor's veins one drop of life- blood

breast; Re-venge! thy fa-ther cries; re-  
flows, Re-venge! re-venge! re-venge! re-venge! re-venge! Re-venge! re-

venge thy fa-ther cries, And points to the wound that mars his bleeding breast.  
venge! re-venge! re-venge! Re-venge! while

Re-  
in the traitor's veins one drop of life- blood flows!

*Volte*



venge! thy fa-ther cries, and points -- to the wound that mars his bleed -- ing  
my blood runs cold! scarce can draw my

Re-venge! Re-venge! re-venge! re-

breast!  
breath!  
venge!



24

Royal  
Academy  
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*Song*  
"Ingrate, begone!"  
*Song - Semira.*



*Allegro con moto*

Voice

Piano

For

*ad lib*

In - grate! In - grate! be - gone, I stay thee not!

*rall.* *a tempo*

In - grate, be - gone!

stay thee not; Too plain - - - ly I per - ceive - - - thy scorn;

Leave - - me to mourn - - - fond wo - - - man's lot. - She loves - be - lieves - is

left - - - for - lorn - She loves - be - lieves - is left for - lorn!

In - - grate! be - gone, I stay thee not! be - gone



Handwritten musical score on page 26, featuring a vocal line and piano accompaniment in G major (one sharp). The score is written in a 19th-century style with various musical notations including notes, rests, and dynamic markings.

The lyrics are as follows:

... I stay thee not! Too plain - - - ly per - - cewe thy  
scorn! I stay thee not! Leave me to  
mourn fond wo - - - man's lot; she loves - - be -  
lieves - is left for - - - born is left for -  
born! she loves - be - lieves - she loves - - -  
be - lieves - is left - - for - born!  
In - grate, be - gone! I stay thee not! Too

The piano accompaniment consists of chords and arpeggiated figures in the left hand, and single notes and chords in the right hand. The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the score, including a large '4' at the top and a '4' near the bottom right.



plain - by I perceive thy scorn!

*cres*

*In - grate!*

Repeat the 27 bars between these marks

*for*

*Un po' più mosso*

not! In - grate, I stay thee not In - grate, I stay thee not!

*cres*

In - grate, be - gone, I stay thee not In - grate!

*cres*

In - grate! In - grate, be - gone

*for*

*Cadenzza ad lib*

be - gone! stay thee not!

*a tempo*

*for*

*for*

*Song*  
*(antacres)*

"Semira, call me not ungrateful!"

*Se.*

*Moderato*

*con espres*

*dim*



25

2

13

mi-ra, call me not un-grate-ful; Think not I can prove un-true. Life to me alas! is

hate-ful, If I be des-pis'd by you! Oh! do not then of life be-reave me, Smooth

while that an-gry frown! Come what will, I'll ne'er de-ceive thee, My heart is faith-ful, My

heart is faith-ful as thine own! Se-mi-ra! Se-mi-ra!

mi-ra, call me not un-grate-ful, think not I can prove un-true! Life to me, alas! is

hate-ful, a-las! is hate-ful, If I live des-pis'd by you! Se-

mi-ra! Se-mi-ra! think not I can prove un-true! Se-mi-ra! Se-

mi-ra think not I can prove un-true! Se-mi-ra! Se-mi-ra!

*dim*

*cres*

*dim*

*cres*

*rall*

*rall*



Song  
(Andante)

Oh! whither shall I fly?

Song - Andante

Royal  
Academy  
M. C. Schmitt

Andante con moto.

Andante

Voice

Piano Forte

Oh! whither shall I fly?

Will no kind hand in pi-ty lead me from this scene of woe?

Oh! whither shall I fly? Will no kind hand in pi-ty lead me from this scene of woe?

Shall treason stalk tri-umphant thro' the land, Shall royal blood - - - all unavenged flow?

Shall treason stalk tri-umphant thro' the land, Shall royal blood - - - all unavenged flow?

Oh! whither shall I fly?

The Reginald



Oh! whither shall I fly? Will no kind hand in pity lead me from this scene of

*for*

woe? Shall trea-son stalk tri-umphant thro' the land, Shall no... gal

blood all un-a-ven-ged flow? Oh! whi-ther shall I

fly? Oh! whi-ther shall I fly? *Molto ritardando* It was but *a tempo*

yes... tee more, The world in brightest colour shone... But

now I weep for... torn... my father dead!... my lo-ver

gone! my fa-ther dead! my lo-ver gone

Oh! whi-ther shall I fly? Oh! whi-ther shall I



fly? oh! who shall fly?

Royal Academy of Music

Accomp. to Prisoners Chorus.

2

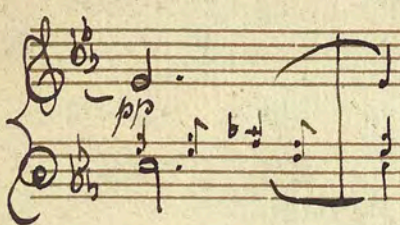
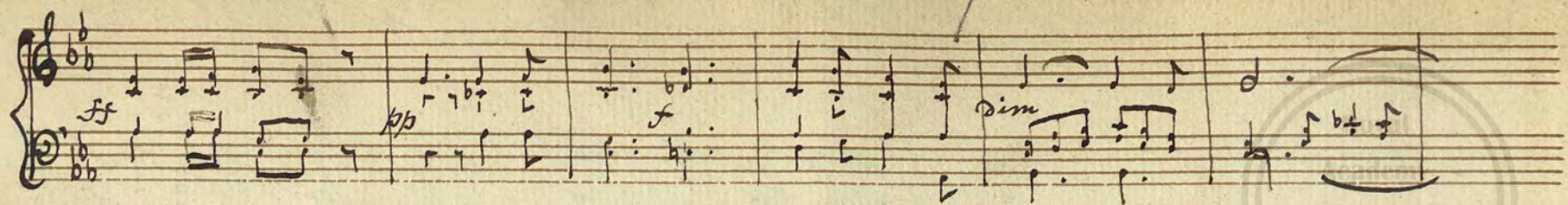
3

4

5

V. P.







The Judgment Scene

Mandane, Arbaces, Artabanus & Chorus

Royal  
Academy  
of Music

*Allegro*  
*Agitato*

*Artabanus*  
The Judgment is de-creed! -  
Ar-ba-cer dies! (signs the death warrant)  
*for* *Maestoso* *for*

*Artabanus*  
'Tis too late! Behold the deed which

*Soprano*  
*Chorus* *Seneca Rapi* *for* Re-tract the cruel sentence!  
Retract the cruel sentence!  
*for* *translato*

seals Ar-ba-cer's fate! my

*Chor.* In-hu-man fa-ther! say, what hast thou done?  
In-hu-man fa-ther! say, what hast thou done?

*Mandane*  
du-ty - tho' the victim be a son! my tears be-tray me. -  
*Arbaces*  
Does Mandane

*Pia*



## Mandane

weep? This heart will break in th'un-qual

Chorus  
 strife! O cru... el judge! thou canst not mean to keep thy bloody  
 air... el judge! thou canst not mean to keep thy bloody

purpose! spare ar. ba... life!  
 purpose! spare ar. ba... life!

say, what hast thou done?  
 In. ru. man fa.... ther! say, what hast thou done?

O cru... el judge, thou canst not  
 O cru... el judge, thou canst not

mean, thou canst not mean to keep thy bloody purpose!  
 mean, thou canst not mean to keep thy bloody purpose!



*Spare Ar-baces' life!*  
*Spare Ar-ba-ces life!*

*Recit. Artabans*  
*It may not be! the law demands his*

*Death. I have ful- fill'd my du-ty -*  
*Let me now in- dulse a father's*

*feelings!*  
*O my son!*

*Moderato*  
*No! fate - - - re- lent- less*  
*hathe - - - de- creed That*

*thy mur- de- - - rer shall be,*  
*Think how a*

*Fa- - ther's heart - - - must bleed;*  
*My son! for- give, my*

*cres dim cres*



Son! for-give, and pi-ty me! O my son! Royal Tho!

fate relentlessly hath de-creed that I thy murderer shall be; Think how a father's

heart must bleed; My son! for-give, and pi-ty me! Think how a father's

heart must bleed; My son! for-give, My son! for-give, and pi-ty

me, my son! for-give, and pi-ty me!

*rit.*

Recit. Arbaces

My spirits sink when I behold myself led forth a seeming

culprit; -

*Tempo mos.*

Recit.

all my hopes blighted in early

spring!

*Tempo mos.*

Recit.

My dearest friend, and she whom I a-dore - a-like my foes!

Son!

*Allegro*





Handwritten musical score for voice and piano. The score is written on ten systems of staves. The lyrics are in English and include:

My father too!  
O hor-ror!  
rash Ar-bus, what wouldst thou  
say?  
My fa-ther! for give thee!  
Low at thy feet hum-bly  
kneel, and kiss the hand and kiss the hand which signs my  
death, and kiss the hand which signs my death;  
Ar-bus rack'd up on the wheel, shall bless thee with his  
la...-est breath.  
Ar-bus rack'd up.

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings like *pp* (pianissimo) and *andante p dolce*. There are also handwritten annotations and corrections throughout the manuscript.



on the wheel shall bless thee with his ... breath!

*dim*

*ced*

*dim*

Low at thy feet hum. by kneel, and kiss the hand

and kiss the hand that rises my death, and kiss the hand

and kiss the hand that rises my death; ar.

la ... cer rack the up on the wheel shall bless thee with his

la ... two breath!

*allegro*

*a tempo*

*Allegro*

for



*Chorus*  
*Imp. Subi.* *ff*  
O wondrous power of loyal-ty and truth! won-drous power of loyal-ty and truth!  
O wondrous power of loyal-ty and truth! won-drous power of loyal-ty and truth!

power of loyal-ty and truth, O wondrous power of loyal-ty and truth, O wondrous power of loyal-ty and truth!  
power of loyal-ty and truth, O wondrous power of loyal-ty and truth, O wondrous power of loyal-ty and truth!

ty and truth! O won-drous power of loyal-ty and truth! O won-drous power of loyal-ty and truth!  
ty and truth! O won-drous power of loyal-ty and truth! O won-drous power of loyal-ty and truth!

truth!  
truth!  
*Mandana*  
ye gods - - - ye

Gods a-bove, look down with pitying eye, In mer-cy par-don you - -

-- der guilt-ty youth, as-suage the wretched fa-ther's mi-se-



ry; as - suage the wretched fa - - - - - their mi - - - - - se - ry: In mer - cy

pardon yon - der guilt - ty youth, as - suage the wretched fa - - - - - their mi - se - ry!

*Chor.*  
for ye Gods a - - - - - bove, look down with pitying eye; In mer - - - - - cy  
ye Gods a - - - - - bove, look down with pitying eye; In mer - - - - - cy

par - don yon - der guilt - - - - - ty youth; In mer - - - - - cy par - - - - - don  
par - don yon - der guilt - - - - - ty youth; In mer - - - - - cy par - - - - - don

yonder guilt - ty youth; as - - - - - suage as - - - - - suage the wret - - - - - ched fa - - - - -  
yonder guilty youth; as - - - - - suage as - - - - - suage the wretched fa - - - - -

their mi - - - - - se - ry! *mandone*  
their mi - - - - - se - ry! as - - - - -

Repeat the 84 bars  
between the brackets  
and then go on to this  
mark +



fa - - - - - their the wret - ched fa - - - - - their mi - - - - - se - - - - - ry; as -

fa - - - - - their the wret - ched fa - - - - - their mi - - - - - se - - - - - ry; as -

suage the wret - ched fa - - - - - their - - - - -

suage the wret - ched fa - - - - - their - - - - -

mi - - - - - se - - - - - ry; as -

mi - - - - - se - - - - - ry; as -

suage the wret - ched fa - - - - - their mi - - - - - se - - - - - ry; as - suage the wret - ched father

suage the wret - ched father mi - - - - - se - - - - - ry; as - suage the wret - ched father

mi - - - - - se - - - - - ry; the fa - - - - - their mi - - - - - se - - - - - ry; the fa - - - - -

mi - - - - - se - - - - - ry; the fa - - - - - their mi - - - - - se - - - - - ry; the fa - - - - -

--- their mi - - - - - se - - - - - ry!

--- their mi - - - - - se - - - - - ry!





Blank musical manuscript paper with 20 staves.

The page contains 20 horizontal staves, each consisting of five red lines. The paper is aged and shows signs of wear, including foxing, stains, and a small dark smudge near the bottom center. The staves are evenly spaced and run across the width of the page.



Libyan  
Fly hence! to ~~Libyan~~ deserts fly!  
Song - Mandane.



*Allegro appassionato*

Handwritten musical score for voice and piano. The score is written on ten staves. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked "Allegro appassionato".

The lyrics are written below the vocal line:

fly! fly hence, to ~~Libyan~~ deserts fly!

Libyan

fly! fly hence! to Libyan deserts

dim

fly! avoid the

Here with the sa-vage monsters of the wood, claim kindred ties and glut thy

soul with blood! glut thy soul

thy soul with blood!

Handwritten annotations and markings include:

- For
- for fly!
- Libyan
- dim
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
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- 62
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- 74
- 75
- 76
- 77
- 78
- 79
- 80
- 81
- 82
- 83
- 84
- 85
- 86
- 87
- 88
- 89
- 90
- 91
- 92
- 93
- 94
- 95
- 96
- 97
- 98
- 99
- 100



4

yet search the de- - -

sant wild or woods a-round - - - a mons- - - ter like - - -

self - - - will neer - - be found: yet search the de - - - sant wild or

woods a - - round, a mon - - ster like - - thy-self will

neer - - - be found - - - a mon - - ster like - - thy-self - - -

will neer be found.

fly - - - hinc. to Li - - - bian

din

for



3

de - ... sets fly! - here with the savage monsters of the

4

wood, claim kin - dred ties, and glut thy soul thy soul with

4

blood! fly! fly hence! fly hence! to Libyan de - sets

2

fly: fly! fly hence! avoid the sight of mortal eye! here with the

3

4

monsters of the wood, claim kindred ties, and glut thy soul, glut thy

5

soul with blood! -

Repeat the 17 Bars within the brackets

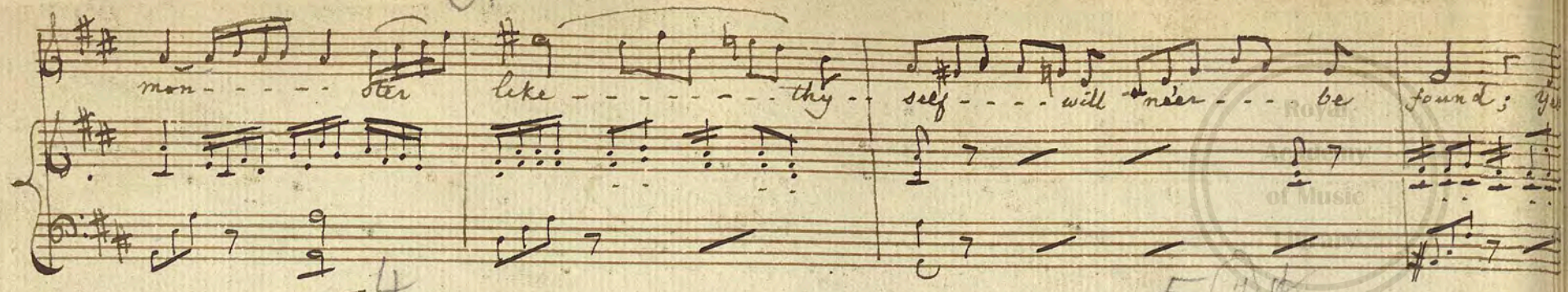
blood! -

2

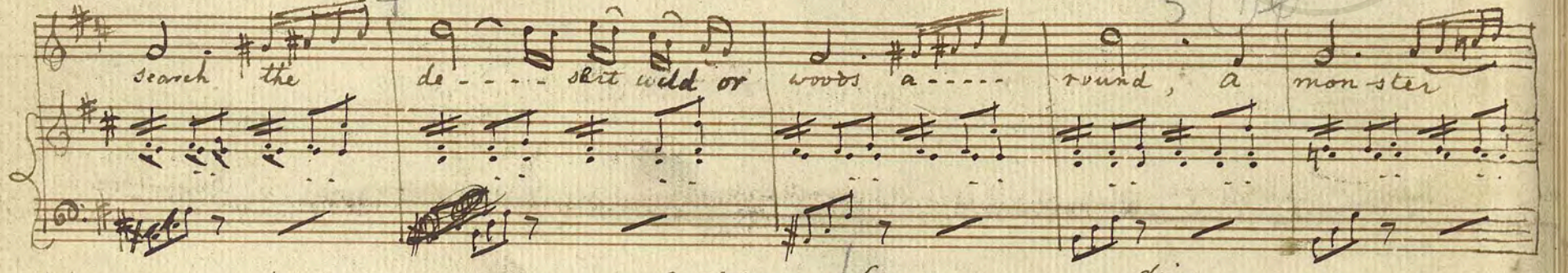
search - - the de - ... sort wild or woods a - round, a



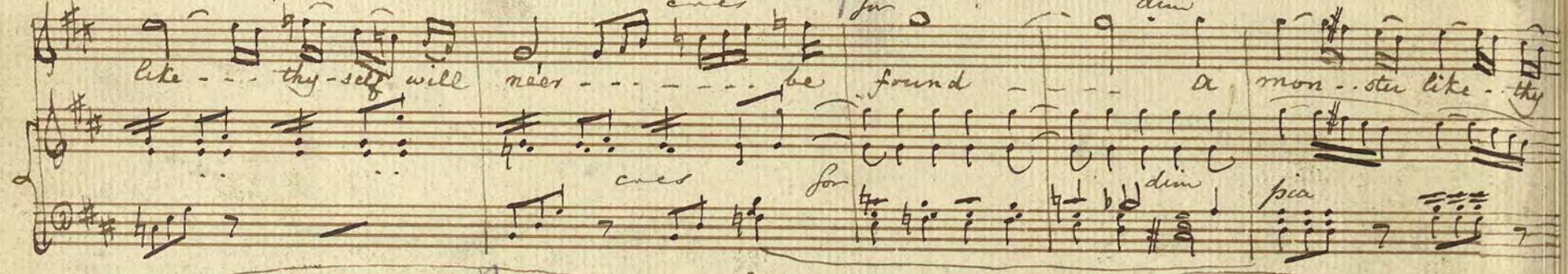
mon-ster like thy self will neer be found; yet



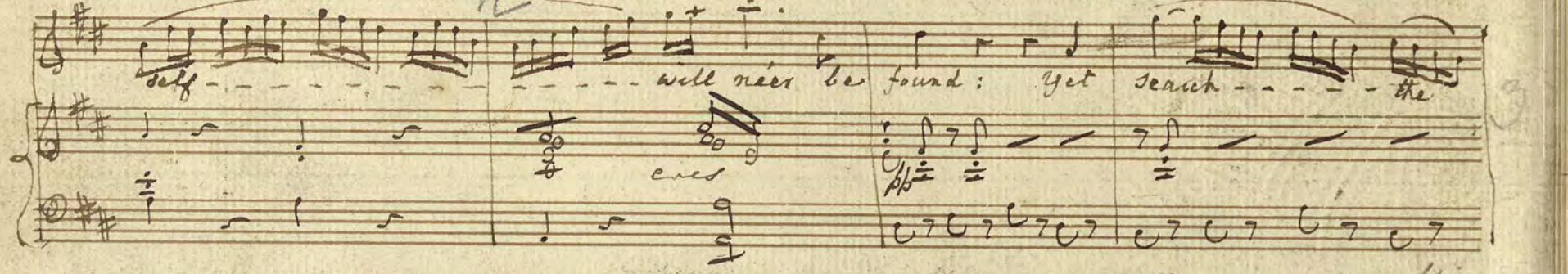
search the de-struct wild or woods a-round, a mon-ster



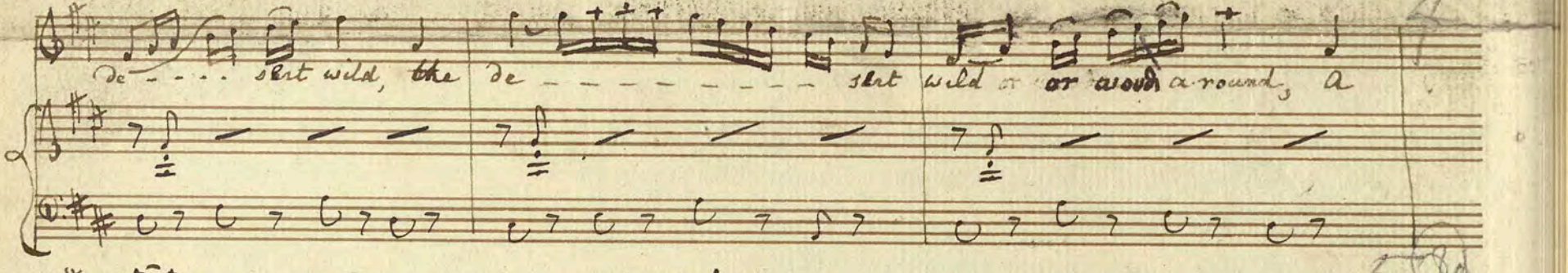
like thy-self will neer be found a mon-ster like thy



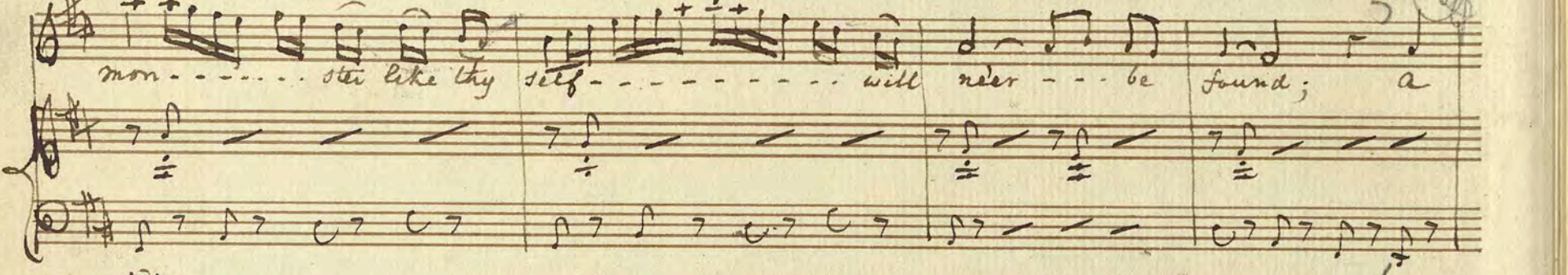
self will neer be found; yet search the



de-struct wild, the de-struct wild or woods a-round, a



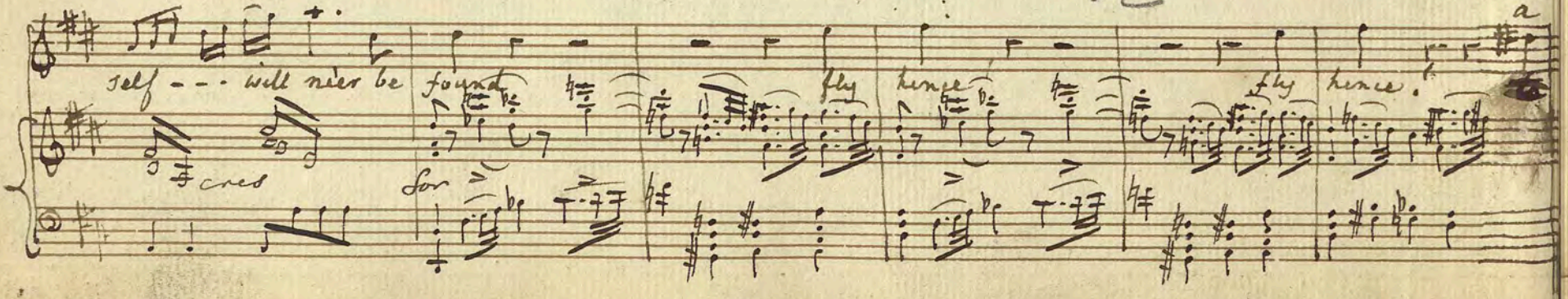
mon-ster like thy self will neer be found; a



mon-ster like thy



self will neer be found fly hence fly hence





"Tho' tyrant law"  
Trio (Canon) Remus - Artaxerxes, Artabanus

*Allegro Moderato*

Artaxerxes  
Tho' tyrant law de-mand the stern de-cree - - - - - Oh! let not  
Heav'n-born mer-cy plead in vain - - - - -; Nor let the first act  
of a sov-erign be In blood his sep-tu-er pu-ri-ty to

monster like thy-self  
by his de-serts fly! A monster like thy-self will ne'er  
be found!



Handwritten musical score on aged paper, featuring lyrics and musical notation. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#). The lyrics are: "mon-ster like thy self will never be found; yet search the desert wild or woods around, a monster like thy self will never be found; yet search the". The notation includes various musical symbols, including notes, rests, and dynamic markings such as "cres" (crescendo) and "dim" (diminuendo). The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections, including a "4" and a "5" in the first system, and a "2" in the second system. The paper shows signs of age, including discoloration and some staining.

Empty musical staves on aged paper, showing the red lines of the staff and the texture of the paper. There are ten staves in total, arranged in two groups of five. The paper is slightly discolored and shows some minor staining.



"Tho' tyrant law"  
Trio (Canone) Semira - Artaxerxes, Artabanes

*Allegro Moderato*

Artaxerxes  
Tho' tyrant law de-mand the stern de-cree - - - - - Oh! let not  
Heav'n-born mer-cy plead in vain - - - - -; Nor let the first act  
of a sov-erign be In blood his sep-tre's pu-ri-ty to  
Semira  
Tho' Tyrant law de-mand the stern de-cree - - - - - Oh! let not  
stain. Tho' tyrant law de-mand the stern de-cree,  
Heav'n-born mer-cy plead in vain - - - - -; Nor let the first act  
Oh! let not Heav'n-born mer-cy plead - - - in vain; Nor let the  
of a sov-erign be In blood his sep-tre's pu-ri-ty to  
first act of a sov-erign be In blood his sep-tre's pu-ri-ty to

*dim*  
*cres*  
*pp*  
*cres*



stain. Tho' tyrant law de-mand the stern de-

stain. Tho' tyrant law de-mand the stern de- cree,

*Artabanus (aside)*  
(Would they were gone!) each mo-ment of de-lay

cree, Oh! let not Heav'n born mer-cy plead in vain;  
Oh! let not Heav'n born mer-cy plead in vain

May fa-tal prove,) dare no longer stay

nor let the first act of a Sov-er-ign be in  
nor let the first act of a Sov-er-ign be in

Let a fond fa-ther's sym-pa-thy should bring Shame on my-  
blood his sceptre's pu-ri-ty to stain. a fa-ther's sym-pa-thy can  
blood his sceptre's pu-ri-ty to stain. a fa-ther's  
self; dis-ho-nour on my King.

ne-ver bring Shame on him-self, dis-ho-nour on his  
sym-pa-thy can ne-ver bring Shame on him-self

dare no longer stay. (would they were gone! each moment of de-



King, a fa-ther's sympa-thy can ne-ver bring - - - Shame on him -  
a fa-ther's sympathy can, ne-ver bring Shame on him -  
lay may fa-tal prove, may fa-tal prove, each mo-ment of de-

self, dis-ho-nour on his King, dis-ho-nour on his  
self, dishonour on his King, dis-ho-nour on his  
lay may fa-tal prove, each moment of de-lay may fa-tal

King, can ne-ver bring dis-ho-nour on his King.  
King, Can never bring Dishonour on his King.  
prove would they were gone! would they were gone! would they were gone!  
cresc dim

gour on his King. Tho' ty-rant

law de-mand the stern de-cree - - - Oh! let not  
Tho tyrant law de-mand the stern de-cree - - - Oh! let not

would they were gone!) dare no longer stay;  
would they were gone!) dare no longer stay;



Heav'n - born mer - cy plead in vain - - - nor let the  
Heav'n born mer - cy plead in vain - - - nor  
I dare no longer stay, I dare no longer stay  
cresc. *pp*

first act of a sov'reign be in blood his sep - tress puri - ty to  
let the first act of a sov - reign be in blood his septress puri - ty to  
Lest a fond fa - ther should bring shame on him - self, dis - honour on his  
cresc. *dim*

stain; Oh! let not mercy plead in vain! Oh! let not mercy plead in vain! Oh!  
stain: Oh! let not mercy plead in vain! Oh! let not mercy plead in vain! Oh! let not  
(aside) King. (would they were gone! would they were gone!) I dare  
(aloud)

let not mer - cy plead in vain!  
mercy plead in vain, Oh! let not mer - cy plead in vain!  
dare no longer stay I dare dare no longer stay!

*for*



Chorus of Prisoners  
O Death! why art thou slow to end!

*Andante*  
*Introduction*

*cres*  
*dimf*  
*rall.*

*Senza stromenti*

*Tenore 1<sup>mo</sup>*  
O death! O death! why art thou slow to end to

*Tenore 2<sup>do</sup>*  
O death! O death! why art thou slow to

*Basso 1<sup>mo</sup>*  
O death! O death! why art thou slow to end at

*Basso 2<sup>do</sup>*  
O death! O death! why art thou slow to

end at once the captive's life and woe? O death! O death! why art thou slow, why

end at once the captive's life and woe? O death! O death! why art thou slow to

once the captive's life and woe? O death! O death! why

end at once the captive's life and woe? O death! O death! why art thou slow to

art thou slow to end at once the captive's life and woe? we hail thee as a

end at once the captive's life and woe? we hail thee as a

art thou slow to end the captive's life and woe? we hail thee as a

end at once the captive's life and woe? we hail thee as a



Handwritten musical score for a song, featuring multiple staves with lyrics and musical notation. The lyrics are:

welcome friend, whom happier mortals call a foe! we hail - - thee as a welcome  
welcome friend, whom happier mortals call a foe! we hail - - thee as a  
welcome friend, whom happier mortals call a foe! we hail - - thee as a  
welcome friend, whom happier mortals call a foe!  
friend, we hail thee as a welcome friend, whom happier mortals call a foe!  
friend, we hail thee as a welcome friend, whom happier mortals call a foe!  
friend, we hail thee as a welcome friend, whom happier mortals call a foe!  
friend, we hail thee as a welcome friend, whom happier mortals call a foe!  
we hail thee as a friend, whom hap - - pier mortals call a foe!  
Death! we invoke thee! 'tis in vain! - - - - -  
Death! we invoke thee! 'tis in vain!  
Death! we in-voke thee! 'tis in vain! Still must we drag life's  
Death! we in-voke thee! 'tis in vain! Still must we drag life's gal-ling  
- - 'tis in vain! Still must we drag life's galling galling chain! O  
Still - - must we drag life's galling chain, life's galling chain! O  
gal-ling chain! Still - - must we drag life's galling chain! O  
chain life's gal-ling chain - - - - - , life's galling chain! O  
death! O death! why art thou slow to end at once the captives  
death! O death! why art thou slow to end the captives  
death! O death! why art thou slow to end at once the captives  
death! O death! why art thou slow to end the captives  
life and woe? we hail - - thee as a welcome friend, we hail thee as a welcome  
life and woe? we hail - - thee as a friend, we hail thee as a welcome  
life and woe? we hail - - thee as a friend, we hail thee as a welcome  
life and woe? we hail - - thee as a friend, we hail thee as a welcome



Handwritten musical score for a vocal ensemble, featuring lyrics and musical notation. The score is written on multiple staves, with lyrics in English. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "friend whom happier mortals call a foe! Death! we invoke thee!" and "tis in vain! Still must we drag life's galling chain, life's galling chain, life's galling chain!" The score includes dynamic markings such as *dim*, *pp*, *f*, and *ff*. There are also handwritten annotations like "4/5" and "3/5" in the upper right corner. The notation includes various musical symbols, including notes, rests, and bar lines. The score is written in a cursive, handwritten style.

friend whom happier mortals call a foe! Death! we invoke thee!

friend whom happier mortals call a foe! Death! we invoke thee!

friend whom happier mortals call a foe! Death! we invoke thee!

hap - - - pier mortals call a foe! Death! we in - voke thee!

'tis in vain! Still must we drag life's gal - - - ling chain - - - - -

'tis in vain! Still must we drag life's gal - - - ling chain, life's galling

'tis in vain! Still must we drag life's gal - - - ling chain, life's galling

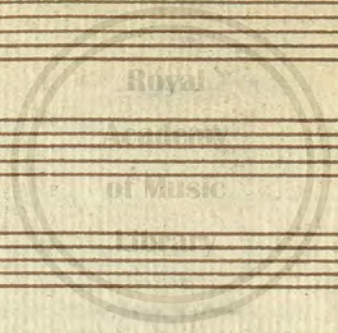
'tis in vain! Still must we drag life's gal - - ling chain - - - - -

chain, life's gal - ling chain!

chain, life's galling chain!

Empty musical staves at the bottom of the page, indicating the end of the written score on this page.







"The wave that on the ocean's tide"

*Andante ma non troppo*

Song - *arbaço*

*Piano Forte*

The wave that on the ocean's tide is wafted from its na-tive home,  
Bathes the lone vale, or mountain's side; An inland wan-drer soon'd to roam;  
Get soon the stream that on-ward  
flows, ~~must~~ *must* ebb and min-gle with the  
deep; And thou, pure wave, in soft re- pose, shalt with thy  
pa-rent o-c-ean sleep! Get soon the stream that  
on-ward flows, ~~must~~ *must* ebb and min-gle with the



deep. The wave that on the o - - - cean's tide Is way - led

from its na - - tive home, Bathes the lone vale, or mountains

side, An in - - land wan - dres doom'd to roam;

yet soon - - - the stream - - - yet soon the stream that

on - - ward flows, must ebb and min - gle with the deep - - - -; And thou, pure

wave, in soft re. pose, shalt with thy pa - rent o - - cean sleep, shalt

with thy pa - - rent o - - cean sleep, shalt with thy pa - - rent o - - cean

sleep. The wave that on the



4/5 Herz

Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The lyrics are written below the vocal line.

**Lyrics:**

o - ceans tide is wa - ved from its na - tive home, Baltes the lone  
vale or moun - tains side An in - land wan - dres doomd to roam, An  
in - land wan - dres doomd to roam doomd to

**Performance markings and annotations:**

- allegro* (written above the piano part in the first system)
- legato* (written below the piano part in the second system)
- dim* (written below the piano part in the third system)
- ad lib* (written above the vocal line in the fourth system)
- cres* (written below the piano part in the fourth system)
- colla voce* (written below the piano part in the fourth system)
- red* (written below the piano part in the fifth system)

The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/5), and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The vocal line is written in a single staff with lyrics underneath.



Oh! name her not!"

Cavatina - Arbaces.

*Modérato*

Oh! name her not! Oh! name her not! if thou wouldst spare thy  
 Son, a more than mortal blow; Oh! name her not! thy racks, thy  
 tor- - - - - - - - - - But not one thought one thought of her, Oh! no! Oh! no! but  
 not one thought of her, Oh! no! no! no! - - - - - Oh! no! no! no! - - - - - ~~Oh! no! no! no! thy~~  
 racks, thy tortures I can ~~thought~~ bear; but not one thought of her, one thought of her, Oh! no!  
 Oh! name her not! name - - her not!

The Opera no 9.



# The Coronation Scene.

Artaxerxes - Arbaces - Artabanus and Chorus.

Tempo di Marcia

Allegro  
Modo

For

Repete *pp*

*cres*

(Recit.) Artaxerxes.

(Invocation to the Sun)

Bright Deity, by

for

Repete *pp*

*ff*

Recit. *f*

*f*

whom the vernal meads are deck'd with flowers; by whom the sleeping world is call'd from death to

life.

Oh! hear my vow.

*ad lib.*

*colla voce*

*pp*

*legato*

And if my lips be guilty of de- rail, let swiftest vengeance

fall upon my head:

let my life fade, as

*for*

*adgitato*



With this sacred flame, (pours wine upon the altar)

*for*

And may the holy

*dim*

draught wherein I pledge my faith, at once be turn'd to deadly poison!

*agitato*

The ceremony is interrupted by a noise from without. Arbaces lays down the goblet.

*cres* *for* *for*

Arbaces being called upon to attest his innocence, commences a similar invocation to the Sun.

*Tempo* *cres* *for*

*pp*

*Recit. Arbaces* *Bright* *cres* *for* *dim*

Deity, by whom the vernal meads are deck'd with flowers, by whom the sleeping



world's call'd from death to life, Oh! hear my vow!

*for Tempo 1<sup>mo</sup>* *p colla voce* *p legato*

*Antabanes*  
un-hap-py fa-ther!

*Sop. Alto.*  
*Ten. Bass.*  
Look pro-pi-tious down, ye guardian spi-rits on this solemn scene, look pro-

*Chorus*

pi-tious down, ye guar-dian spi-rits on this so-lemn

*cres* *cres* *cres*

*Recit. Antabanes*  
And if my lips be guilt-y of de-cait, Oh! let this holy draught wherein I pledge my scene!

*Antabanes*  
faith, be turn'd at once -

*Hold!* (Seizes the goblet & dashes it to the ground) "touch it not!" 'tis

*Piu mosso*



hai - - son!

45



# Finale

Hail! glorious orb!

Quintette and Chorus

Mandane, Semira, Arbaces, Artaxerxes, Captain of the Guard

and Chorus

Royal

Academy

of Music

*Allegro*

*Sop. alt.*  
for Hail!

*Ten. Bar.*  
for Hail!

*Chorus.*  
Hail! hail! hail! glorious orb of

Light, whose ge- - - - nial power ar- rays the sleep - - - - ing

world in mantle green; Hail! Hail! glo- rious

orb of light, whose ge- nial power ar- rays the sleep - - - - ing  
whose ge- nial power ar- rays the sleep - - - - ing  
whose ge- nial power ar- rays the sleep - - - - ing

world in man- le green, at whose ap.



broach at whose ap- proach re- vives each drooping flower, Oh! smile pro- pri- ous on this solemn scene!

Hail! hail! glorious orb of light, whose ge- nial bow's ar- rays the sleep- ing world in man- the green,

at whose ap- proach re- vives each drooping flower, Oh! smile pro- pri- ous on this solemn scene!

Hail! glo- rious

for



orb of light, at whose ap- proach re-

*poco alla*

vines each drooping flow'r, oh! smile oh! smile pro-pi-tious on this

*poco loco*

oh! smile pro-pi-tious on this

so - - - - - lemn scene!

so - - - - - lemn scene; Oh! smile pro-pi-tious on this

*poco*

scene, oh! smile oh! smile pro-pi-tious on this so - - - - - lemn

*scene poco*

scene!

*scene!*

3

4  
4

2

3

3/4  
3/4  
3/4



begin organ here

Quintet and Chorus

Quasi allegretto

dim

p

Royal Academy

Andante

trium - bly at the al - tar ben - ding, Tears of joy and sor - row

p

blending, Pledge with us the sa - cred vow, To the God whose beams res - plendent shine mid

p

starry worlds trans - cend - dent, All in sup - pli - ca - tion bow. trium - bly

Arbaces

trium - bly at the

p

4

at the al - tar ben - ding, Tears of joy and sor - row

al - tar ben - ding, Tears of joy and sor - row blen - ding

6

6



*cres* *f*

blend-ing, Pledge with us the sa-cred vow; Tears of joy and sor-row  
Pledge with us the sa-cred vow; To the God whose beams res-plendent shine mid

blend-ing, All in sup-er-li-ca-tion  
star-ry worlds trans-cen-dent, All in sup-er-li-ca-tion

*Mandolin*  
bow; at the al-tar bend-ing Tears of joy and  
*Soprano*  
Hum-bly at the al-tar bend-ing Tears of joy and  
*Alto*  
bow. Hum-bly at the al-tar bend-ing Tears of  
*Baritone*  
Hum-bly at the al-tar bend-ing Tears of  
*Capt. of the Guard*  
Hum-bly at the al-tar bend-ing Tears of joy and

*cres*  
sor-row blend-ing, Pledge with us the sa-cred vow.  
sor-row blend-ing, Pledge with us the sa-cred vow, To the  
joy and sor-row blend-ing, Pledge with us the sa-cred  
joy and sor-row blend-ing, Pledge with us the sa-cred  
sor-row blend-ing, Pledge with us the sa-cred vow; Tears of

*cres*  
*f*



Tears of joy & sorrow blend - ing, All in sup - pli -

God whose beams res - plendent, Shine mid starry worlds trans - en - dent all in sup - pli -

vow, Tears of joy and sor - row blend - ing, all in sup - pli -

vow, Tears of joy and sor - row blend - ing, all in sup - pli -

joy and sor - row blend - ing, all in sup - pli -

ca - tion bow, Tears of joy, and sor - row blend - ing

ca - tion bow, all bow all in

ca - tion bow, Tears of joy and sor - row blend - ing all in

ca - tion bow, all bow all in

ca - tion bow, all bow all in

all in sup - pli - ca - tion bow: all in sup -

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

all in sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion



*dim*

Handwritten musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "plei-ca lion bow", "dim", "bow", "dim", "bow", "dim", "bow", "dim", "bow", "dim", "at the al-tar bend-ing, Tears of joy and sor-row", "Hum-bly at the al-tar bend-ing, Tears of joy and sor-row", "Hum-bly at the al-tar bend-ing, Tears of joy and sor-row", "Hum-bly at the al-tar bend-ing, Tears of joy and sor-row", "Sopr. Alto Hum-bly at the al-tar bend-ing, Tears of joy and sor-row", "at the al-tar bend-ing, Tears of joy and sor-row". The piano part features a melodic line with a *crescendo* and *dim* marking. A circular library stamp from the "Royal Academy of Music" is visible on the right. A handwritten "10" is in the right margin.

*Segue Allegro Vivace*

*End a joy*

Handwritten musical score for the second system, featuring a chorus. The lyrics are: "blending, Pledge with us the sa-cred vow; To the God whose beams res-", "sor-row blending, Pledge with us the sa-cred vow; Tears of", "blending, Pledge with us the sa-cred vow; Tears of", "blending, Pledge with us the sa-cred vow; Tears of joy and", "blending, Pledge with us the sa-cred vow; Tears of joy and". The piano part includes a *crescendo* marking. A "Chorus" label is written vertically on the left margin.



Tears of joy & sorrow blend - ing, All in sup - pli -

God whose beams res - plendent, Shine mid starry worlds trans - en - dent all in sup - pli -

vow, Tears of joy and sor - row blend - ing, all in sup - pli -

vow, Tears of joy and sor - row blend - ing, all in sup - pli -

joy and sor - row blend - ing, all in sup - pli -

ca - tion bow, Tears of joy, and sor - row blen - ding

ca - tion bow, all bow all in

ca - tion bow, Tears of joy and sor - row blend - ing all in

ca - tion bow, all bow all in

ca - tion bow, all bow all in

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion

sup - pli - ca - tion bow: all in sup - pli - ca - tion



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[illegible]



[illegible]



*Allegro vivace*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

Handwritten musical notation for piano accompaniment, featuring treble and bass staves with various notes and rests.

Handwritten musical notation for the first system of the chorus, including vocal staves with lyrics and piano accompaniment.

Handwritten musical notation for the second system of the chorus, including vocal staves with lyrics and piano accompaniment.

Handwritten musical notation for the third system of the chorus, including vocal staves with lyrics and piano accompaniment.

Handwritten musical notation for the fourth system of the chorus, including vocal staves with lyrics and piano accompaniment.

Handwritten musical notation for the fifth system of the chorus, including vocal staves with lyrics and piano accompaniment.

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2

3

4

13

18



of thank- gi- ving and praise; On ev'ry side let acclamations ring on ev'ry side  
 joyful songs in songs of praises on ev'ry side let acclamations ring; on  
 Heav'n your voi- ces raise on ev- ry side let  
 Heav'n your voi- ces raise on ev- ry side let

let acclamations ring Hail artax- er- aes Persia's lawful King  
 ev'ry side let acclamations ring  
 ac- cla- ma- tions ring our vows are heard... our vows are  
 ac- cla- ma- tions ring Hail artax- er- aes Persia's lawful King

*Chor.* our  
 our vows are heard our vows are

Hail arta- xer- aes Persia's lawful King  
 heard to Heav'n your voi- ces raise  
 Hail arta- xer- aes Persia's lawful King.

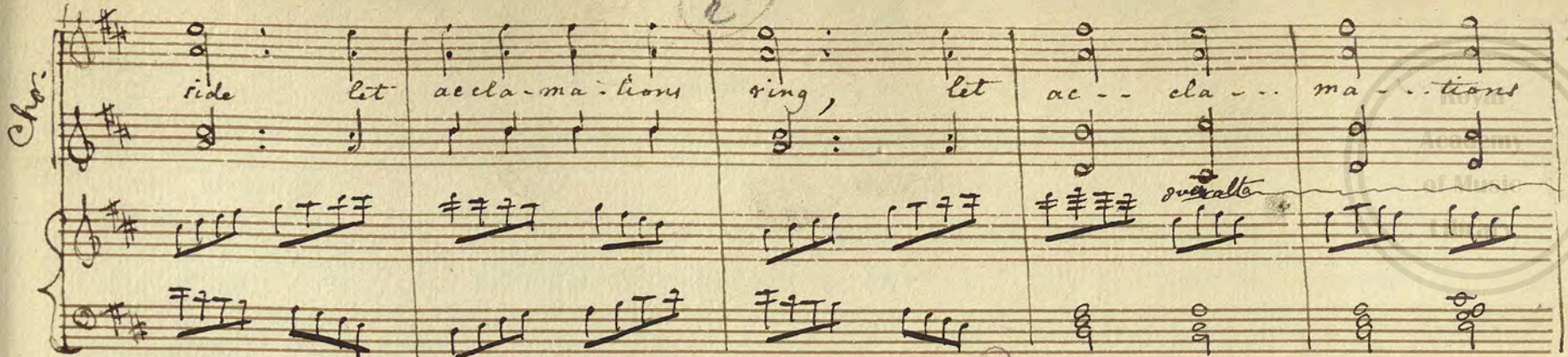
*Chor.* heard to Heav'n your voi- ces raise on ev- ry



10  
10

11 75

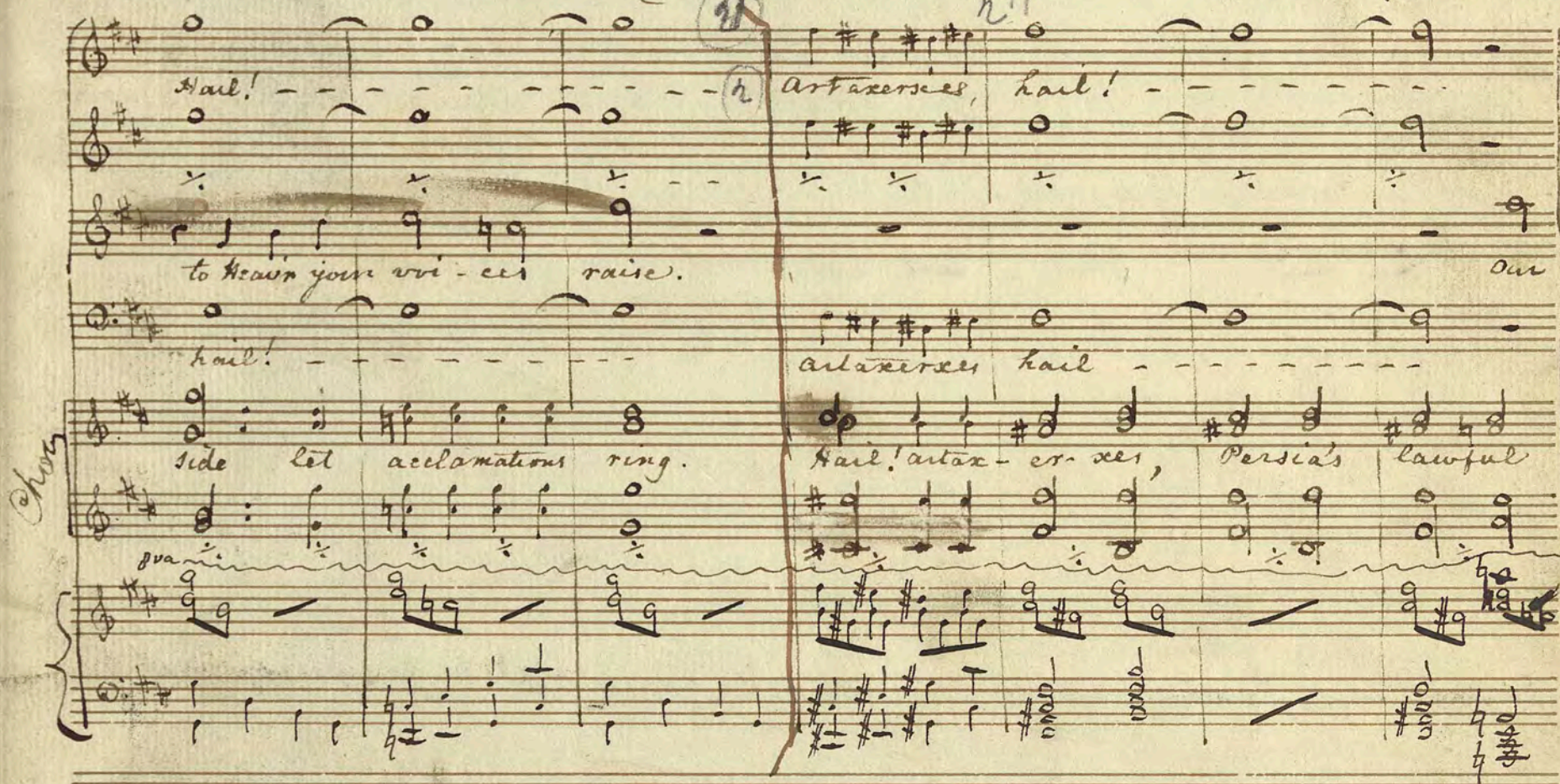
Chor. side let accla-ma-tions ring, let ac-c-la-ma-tions



Mandane Semra  
Hail! Hail! artaxerxes  
Arbaces  
Antax.  
Captain  
Our vows are heard, Our vows are heard, artaxerxes  
ring; Hail! An-tax-erxes, Persia's lawful King! on ev'-ry



Hail! artaxerxes, hail! our  
to Heaven your vi-cies raise.  
hail! artaxerxes hail  
side let acclamations ring. Hail! artax-er-xes, Persia's lawful





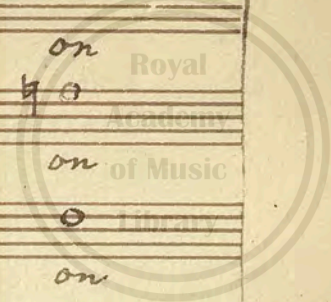
hail! - - - - - Per-sia's Law-ful King our vows are  
 -  
 vows are heard to Heav'n your voi-ces raise  
 Hail! hail! Per-sia's Law-ful King  
 King; hail! hail! Persia's Law-ful King  
*Chor.* *goa* *loco*

Repeat the 39 bars between the red ink brackets, and then go on to

Artaxerxes, hail! hail! arta-xer-xes, hail!  
 -  
 our vows are heard;  
 Hail! arta-xer-xes, hail!  
 Hail! arta-xer-xes, Persia's Lawful King!  
*Chor.* *goa* *loco* *goa*

hail! Persia's Law-ful King!  
 -  
 to Heav'n your voi-ces raise.  
 Hail! Persia's Law-ful King!  
 Ar-ta-xerxes, Per-sia's Law-ful King! on  
*Chor.* *goa* *loco* *goa*





Handwritten musical score for a choir and piano. The score is written on ten staves. The first five staves are for the choir, and the last five are for the piano. The lyrics are written below the choir staves.

*Chor.*

Hail! Arta-xer-xes, Hail! on  
To Heaven your voices raise on  
Hail Arta-xer-xes hail! on  
ev-ry side let ac-cla-ma-tions ring on  
ev-ry side let ac-cla-ma-tions ring, let ac-

*Chor.*

cla-ma-tions ring, let ac-cla-ma-tions

*Chor.*

The piano part includes a section marked *Loco* with a key signature change to three sharps (F#, C#, G#).



ring,  
Hail! Per-sia's law-ful  
on ev'-ry side let  
Hail! Per-sia's law-ful

Chor.  
Hail! Ar-ta-... xerxes,

King, Persia's law-ful King!

ac-cel-er-a-tions ring!

King, Persia's law-ful King!

Chor.  
Per-sia's law-ful King!

King, Persia's law-ful King!

King, Persia's law-ful King!

King, Persia's law-ful King!

King, Persia's law-ful King!

King, Persia's law-ful King!

King, Persia's law-ful King!





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